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the poet's theoretic views than all these fifty-eight pages of industrious compilation.

To a less degree the same holds true of his main chapter, the third, where he comes to the real exposition of Corneille's theoretical views. Here, under those rather mechanical divisions which occur with tireless regularity in German school-texts, the purpose of the drama, the development of the action, the motives, unity of time and place, etc., each provided with its four or five proper sub-heads, the author gathers all the remarks which Corneille has anywhere made on the point under consideration, compares his exposition with the doctrines of Aristotle and notes whether the French poet in practice has observed or transgressed his own rules. In general, he has nothing new to offer, certainly nothing essential with which the student of Corneille is not already familiar. The attempt to treat the tragedies as serious dramas of character might have proved an original contribution if the author's method had permitted him to develop it. But, left in such fragmentary form, it is not at all clear just what is meant by the term.

The chief value that we see in Dr. Böhm's work is the arrangement of materials in a form convenient for reference. As such, it may be of some use to students of Corneille. But, as a whole, the work impresses us rather as a diligent collection of materials than a work that adds anything of value to the criticism or the history of the French drama. And, in conclusion, we should add that its defects are not so much due to the lack of scholarship and insight on the part of the author as they are to the point of view assumed and the method employed.

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## INFLUENCE OF GERMAN LITERATURE IN AMERICA.

*Translations of German Poetry in American Magazines, 1741-1810.* Together with Translations of other Teutonic Poetry and Original Poems Referring to the German Countries. By EDWARD ZIEGLER DAVIS, Ph. D. Philadelphia :

Americana Germanica Press, 1905. 8vo., ix and 229 pp., cloth \$1.65.

Until a few years ago, little had been done in the way of tracing out exactly the beginning and growth of German literary influence in America. We knew in a general way that the Transcendentalists took up German Philosophy in some of its aspects, either directly or at second hand ; we knew that Longfellow imported into American life the German lyric in its gentler phases, and, in *Evangeline*, something of the German idyll ; beyond that little was definitely known, or at least was accessible. In England, the field had been pretty well explored by 1897. Professor Brandl's paper on "Die Aufnahme von Goethes Jugendwerken in England" in the *Goethe-Jahrbuch* for 1882, and his note on "Lenore in England" in Erich Schmidt's *Charakteristiken*, supplemented by Professor Sumpf's paper in the *Zeitschrift für vergleichende Literaturgeschichte* in 1893, and much more thoroughly by Herzfeld's admirable monograph on William Taylor in 1897, had made clear the kind and degree of interest in German literature felt by the English public up to Carlyle's time. It seemed a safe inference that America reflected this interest before the thirties, but just how early and to what extent remained to be shown. A practically unexplored field, therefore, was open to the *Americana Germanica* when it was established, in 1897, for "the comparative study of the literary, linguistic, and other cultural relations of Germany and America." After running through four volumes as an irregular quarterly, it became in 1903 a monthly, under the title, *German-American Annals*, while the old name was retained for a series of monographs, of which the first number is the subject of this review.

In its career as a quarterly *Americana Germanica* contained, besides many valuable studies of individual indebtedness and relationship, at least one paper of unusual merit on the general subject here under consideration,—that of Frederick H. Wilkens in vol. III, 103 ff. (1899), on "The Early Influence of German Literature in America." His list of publications from the German (in book form) in the United States before 1826, while it does not claim to be complete, is probably very nearly so ; each item is fully described bibliographically ; the arrangement is strictly chrono-

logical (in striking contrast with Eug. Oswald's bibliography in *Die Neueren Sprachen* for the same year, "Goethe in England and America," the usefulness of which is half destroyed by its lack of system); and especially, all reprints of English publications, constituting the great bulk of the list, are marked as such with their English predecessors given and dated, enabling the reader to judge accurately (so far as printed books are an index) how much first hand knowledge of German there was in America at that time. The introductory essay deals with the German drama in America,—where, it appears, Schiller's *Robbers* and Kotzebue's plays had quite as great vogue as in England, and some pieces, e. g., Zschokke's *Abällino* and Schiller's *Don Carlos*, were performed in Dunlap's American adaptations before they were acted in England—with German fiction, German poetry, and German philosophy, science, and theology, closing with an account of the beginnings of serious first hand study of German in this country in the second decade of the nineteenth century. Both essay and bibliography are marked by thoroughness, good method, and sound judgment.

Professor Wilkens's list deals only with published books, leaving untouched another and not less important channel of German influence in America, viz., periodicals; and it is to this part of the field that Dr. Davis has devoted himself. That his work is less satisfactory than Professor Wilkens's is due in part to the inherent difficulties of his material. Magazines were published not in the large towns of the country only, but in many small and obscure places. Complete files are not to be found in any one library and sometimes cannot be found at all. No adequate account of German translations in the English magazines of the period has been given. In part, however, the shortcomings of the monograph (which would be less important were not the monograph itself our only guide in this obscure field) are due to lack of thoroughness and mistakes in judgment.

The volume contains (i) Introduction, (ii) Translations of German Poetry, (iii) Translations of Dutch, Danish, Norwegian and Icelandic Poetry, and Original Poems referring to the German Countries, (iv) List of Translations of

German Prose and List of Original Articles on the German Countries, and (v) List of Magazines Examined. The period covered is from the beginning of magazines in America down to 1810 inclusive. The *terminus ad quem* seems arbitrary, especially when we are told in the preface that the investigation has been carried down to 1840. The reason given is that there was a falling off of interest in German productions after 1810. The statement is borne out by Wilkens's list; yet neither Wilkens, nor Herzfeld, nor Brandl found a significant point of division in this date, but continued their investigations down to the third decade of the century, to the period of Carlyle in England and the beginning of the serious study of German in this country,—to a point of real historic change. If the results of research in the magazines down to 1826, the date to which Wilkens carried his study of published books, had been given, the way would have been made ready for the much more important study of German influence in the thirties and forties.

The Introduction explains the classification of the material and sets forth the difficulties in the way of the investigator. Certain centres of interest are pointed out: Frederick the Great in the time of the Seven Years War, *Werther* about 1787–90, and *Lenore* and the *Erl King*, for a few years beginning with 1798. Of this last we are told that "Another group treats the kings of the natural elements, *The Erl King*, . . . *The Erl King's Daughter*, . . . *The Water King*," &c. (follows a list of imitations and parodies, including reprints down to 1833). "This interest in the wierd element explains the popularity of Bürger's *Lenore*, which appears in translation" at different times from 1798 to 1840. From which one might infer that the taste for *Lenore* was due to the interest aroused by translations and imitations of the *Erlkönig*—a remarkable confusion of cause and effect!

Part II, pp. 21–93, contains the items of translation, in chronological order. Some are described, others, which Dr. Davis judged to be inaccessible except where he found them, are printed in full. The first entry is from Gessner, as was to be expected, and is dated 1774—some twelve years after the first translation of Gessner's *Idyllen* was brought out in England. The fifth entry is

"Letter LXI of the Sorrows of Werter. Versified," 1791. The twenty-third is "Leonora, a Ballad from Bürger," 1798 (William Taylor's translation). These figures will serve to show how completely the American magazines were dependent upon the mother country for their knowledge of German literature, and how faintly they reflected English interest in the subject. In the thirty-seven years from 1774 to 1811 there are eighty-one entries in all, including ten repetitions. Gessner is represented by twenty-five of them; Bürger by ten; Gellert by eight, Haller and Lessing by four each; Goethe by three only, Klopstock by two, Herder by one, Schiller not at all. This division, which the author seems to consider the most important part of his work, is that in which the shortcomings are most to be regretted. For what one wants to know is, How much of this reproduction proceeds from an American interest in and knowledge of German letters? And the question is not answered. There are two or three bits of translation by Dunlap, there is an original German poem by "Adelio" in the *Philadelphia Repository* for February 18, 1804, and there are some evidently first hand renderings of German idyllic and religious verse by "a gentleman residing in a distant part of the state" of Pennsylvania in the same periodical for May 7, 1803. Of the remainder, a small proportion (nineteen) are traced to English publications; for the rest, the German original is cited directly, leaving us to infer that they are in each case American renderings from the German. Now, as a matter of fact, they are probably in almost every case reprints from British publications. Dr. Davis is, of course, aware of this; and he offers as his reason for not tracing the sources the lack of any thorough account of the translations printed in British magazines. Yet he does give the British sources in some cases; Hooper's 1776 translation of Gessner, Lewis's *Monk* and *Tales of Wonder*, and Taylor's *Historic Survey* he seems to have had at hand and to have examined for correspondences, leaving unmarked, and so by implication American, all that he failed to find in these volumes. If the other translations in book form and the versions in British magazines were inaccessible, a note at least should have been made (such as could well enough have been drawn up from the investiga-

tions cited in the opening paragraph above) of all known British versions preceding any translation that appeared in American periodicals, so that the probability of English origin in each case would be apparent. Had he consulted, for instance, Professor Brandl's note on "Lenore in England" (to which Wilkens's article referred him) he would have seen that his second version of *Lenore* (*Baltimore Weekly Magazine*, April 29, 1801) corresponds exactly to Brandl's description of Stanley's translation (2d ed., 1796), the same as that of which he found two stanzas in his third *Lenore* item, from the *Port Folio* for May 26, 1804. The date of publication of Taylor's translation is, of course, 1796, not 1769. A slightly keener sense of humor would have led him to put the "translation" from "the prophetick metrical compositions of Van Vander Horder Clogeth" (pp. 83-4) in Part III, among the parodies rather than among the genuine translations from the German.

Part III, so far as it is concerned with German literature—much of it is taken up with panegyrics upon Frederick the Great—contains a small collection of *Werther* echoes and parodies on Bürger's and Goethe's ballads and Lewis's extravaganzas, mostly no doubt reprinted from English publications. Gray's *Odes from the Norse and Welsh Tongues* and Montgomery's *Wanderer of Switzerland*, received considerable attention from the American magazines.

The last two sections of the book, though the least bulky, are decidedly the most valuable. Part IV is a list of translations of German prose and of articles on the German countries in American magazines during the period considered. The subject deserves fuller treatment than it receives. The names should at least have been entered in the index of the book, so that if one wished to find out what was printed from or about, say, Wieland, one would not be obliged to go through the whole list entry by entry. Even as it stands, however, it constitutes a valuable guide for all who wish to study the growth of interest in things German among Americans. Part V is a list, fuller than has heretofore been printed, of American magazines published between 1741 and 1811. Dr. Davis has found and examined one hundred and thirty of these periodicals. Since in many

cases complete files could be examined only by going from one library to another, he has not attempted to tell where they may be consulted ; but even without this the list is of great value to any one studying the beginnings of periodical literature in America, and will doubtless continue to be our chief reliance for the period covered until the great Evans bibliography comes down to the same date.

[Since the above paragraphs were written, two further studies have appeared in the *Americana Germanica* that bear upon the subject of German literature in America : "Friedrich Schiller in America," by E. C. Parry, and "The Influence of Salomon Gessner upon English Literature," by Bertha Reed. Each of these appeared as a series of articles in *German-American Annals* during 1905. The same periodical published in 1904 a paper by Professor Learned on "Herder and America" of unusual interest.]

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#### BIBLIOGRAPHY OF GERMAN LITERATURE.

*A Chronology and Practical Bibliography of Modern German Literature.* Compiled by JOHN SCHOLTE NOLLEN, Professor of German in Indiana University. Chicago : Scott, Foresman and Company, 1903. 8vo., pp. 118. (\$1.00.) [Lake German Series.]

This is a conscientious attempt to supply a simple and practical handbook for ready reference, and as such will prove very acceptable to many. It consists of a Chronology and a Bibliography.

"The Chronology is made comparative, with particular attention to French, English and American literature and history, aside from the German, as these will furnish the best setting to the German for American students." (p. 7.) Such mention of American events of course adds a certain concreteness to the data, but it is going very far in

such a limited selection to record, for instance, the dates of the building of Faneuil Hall (1742), and of the births of Seward (1801), and of Mark Hopkins (1802). The selection of German works is also now and then open to criticism, and even allowing for individual preference, surely Voss's *Luise* (1784), Herder's *Humanitätsbriefe* (1793 fg.), *Wilhelm Meister* (1795-6), and Wolf's *Prolegomena* (1795) should have been included in a list which has room for Goethe's *Bürger-general*. Since the Chronology is intended to show the general course of the literature as a whole, rather than the internal development of particular writers, Nollen seems very properly to have aimed at giving not the date of composition of the various works, but the year of their appearance in print.<sup>1</sup> Yet when, as in the case of *Wallensteins Lager* and *Maria Stuart*, the date of production on the stage (before publication in print) is selected, that fact should have been expressly stated, as Scherer is careful to do. It is misleading also to give in some cases and *not* in others the date of completion in print of works whose publication extended over more than one year. That in such a long list extending from Dante to Tolstoy's *Resurrection* (1900) some positive errors should slip in is only to be expected ; thus, to take but the greatest author of them all :—Goethe's *Triumph der Empfindsamkeit* appeared not in 1777, but in 1787, *Egmont* in 1788 not 1787, *Tasso* in 1790 not 1789, the *Venetianische Epigramme* not in 1796 but in 1795 and earlier, *Die Natürliche Tochter* in 1803 not in 1802. In short, this Chronology might be much improved by a judicious comparison with those in the literary histories of Scherer and R. M. Meyer.

In the Bibliography which follows, forming two-thirds of the book, "The aim of the compiler has been above all practical, with the thought that a few titles of books that are really authoritative will be of more value than a very long list of books, many of which are either out of date or of little value. For the same reason, the attempt has been made to indicate briefly the character and value of the works listed. Special

<sup>1</sup> When the date on the title-page is not that of *actual* appearance, the *latter* is usually given ; thus, Goethe's *Von deutscher Baukunst*, dated 1773, is rightly assigned to 1772.